$1.00 per year
10c. per copy

The Negro Music Journal

VOL. II. NO. 14.

Official Organ of The Washington Conservatory of Music.

A Monthly Publication devoted to the Educational Interest of the Colored Music Teacher, Student and Music-lover.

Published at 111 D Street, S. E. Washington, D. C.

The Negro Music Journal

(Published Monthly.)

$1.00 Per Annum Single Copy, 10 Cents.

J. Hillary Taylor, Editor Agnes Carroll, Assistant

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Remittances should be made by Bank Draft or Check, Post Office Money Order, or Express Money Order. The above not being convenient, money may be sent by Registered Letter. New Subscriptions can begin any month during the year.

Discontinuences:—If you desire THE JOURNAL stopped, notify us; otherwise, it will be continued. Contributions or Communications which will help the Negro to a better knowledge and appreciation of the Musical Art, are solicited from all sources.

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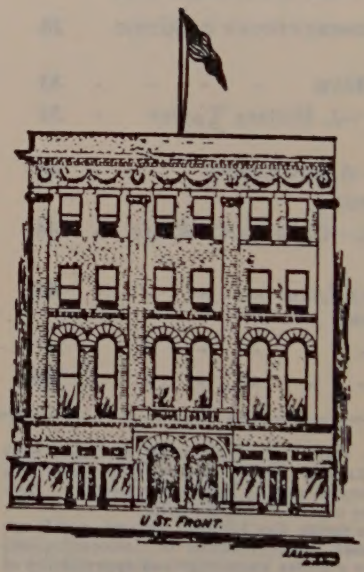
THE NEGRO MUSIC JOURNAL

111 D Street, Southeast Washington, D. C.



Home of The Washington Conservatory of Music.

12TH & U STS., N. W. WASHINGTON, D. C.

Official Organ of The Washington Conservatory of Music.

The

Negro Music Journal

A Monthly, devoted to the Educational Interest of the Negro in Music.

VOL. II. WASHINGTON, D. C., OCTOBER, 1903. No. 14.

MISS HARRIET A. GIBBS.
Ass't Director of Music, Washington Public Schools.

THE WASHINGTON CONSERVATORY OF MUSIC.

ANY one who is familiar with the Washington public school system and the extent and the influence of the same upon the community—in fact the whole country—and who knows of other noted institutions that spread broad-cast their influence through the many well-equipped students they send forth yearly to combat with the various obstacles the world is bound to thrust in their way, cannot help but feel proud of the fact that to give the capital city a broader field to do good there has at last been established a conservatory of music on a large basis.

We must not only train the hand but also the mind, not only the mind but also the feelings; hence the necessity of our youth being trained musically as well as otherwise is duly receiving more and more attention; and it is as it should be. No race can hold its own by having its members educated in one thing alone. The broader and more diversified the culture given a race, the greater and more widespread will be its accomplishments and influence upon the world at large.

This movement should meet with the approval and support of all earnest music-lovers and educators and the public in general. If we desire racial progress, we must encourage all worthy movements that tend to uplift a community.

The members of the board of management of The Washington Conservatory of Music are:

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JOHANN SEBASTIAN BACH,

HIS LIFE AND WORKS.

Part II.

BACH, now about the age of twenty-three, accepted a new position as organist at Muhlhausen which town is about thirty or so miles north of Arnstadt. It was also about this period that he became weary of the single state and married his cousin, Maria Barbara Bach, who was the daughter of an organist: two sons were the result of this union, Wilhelm Friedmann and Karl Philipp Emanuel. This new life brought many extra expenses and obligations upon Bach's shoulders, as he was devoted to them and always desired them to have all he was able to earn. Influenced by this fact also seeing himself hampered in regard to the practice of his art to its fulless extent in his new position, he was soon obliged to look further for a more congenial and helpful position. He finally after about one year at Muhlhausen accepted a situation as organist of the ducal chapel at Weimar.

Bach found his new position and superiors very congenial and was therefore encouraged greatly, having produced some of his finest works during his nine year stay at Weimar. He had the friendship of the noted composer, Johann Gottfried Walther, which netted him much in the understanding of contrapuntal forms of composition. Bach journeyed to many small towns during his Weimar residence, to play the organ and on one occasion he astonished the people of Cassel by playing with such wonderful skill a difficult pedal solo on the organ. On this occasion, Bach was presented with a very fine ring from one of his distinguished listeners for his remarkable skill in pedal playing.

At the age of thirty-two Bach visited Dresden and while there

was offered the opportunity to compete with a great French organist, Louis Marchand, but at the stated time the French organist did not put in his appearance. Probably he had heard of the great "pedal solo" played at Cassel by Bach.

We here of Bach's acceptance, next, of a position as director of music for the prince of Anhalt-Cothen, which position he held for about six years. Bach and the prince, Leopold, became close friends as the prince was quite skilled in the musical art. They often sang and played together and would take long journeys together to nearby towns. On one occasion when they were away on a journey, his wife was taken sick, died and was buried before he could reach home. This was quite a shock to the great composer and musician. The family now consisted of a daughter, Katherina Dorothea and three sons, Karl Philipp, Emamuel, Johann Bernard and Friedmann. While in Gothen Bach composed the French Suites and the first port of the great Well Tempered Clavichord.

Bach about this time, having found a true friend, a talented singer and player, Anna Magdalena Wulken, took her as his second wife, the union proving a very happy one as she assisted him greatly in his music study by copying and singing for him.

Bach visited Hamburg during his Cothen stay and had the untold pleasure of meeting and performing for Reinken, a great musician and organist who was then nearing the century mark. At the conclusion of his program before a large and distinguished audience, Reinken remarked: "I thought that this art (of organ-playing) was dead, but now I see that it lives in you." Bach was now in his prime intellectually and was doing much composing of great value. He studied dilligently, as before, mastering one difficulty after another. He delighted also in the study of the mechanism of the various instruments that he played upon; he even invented an instrument known as the "viola pomposa." We are also greatly indebted to him for the introduction of the equal temperament system of tuning.

A new position now awaited Bach at the Thomas School of Leipsic, and as his relations at Cothen were not as they had been owing to the prince marrying a lady who was not interested in music, he

accepted the position as cantor of the Thomas School which he kept for twenty-seven years. Bach worked hard to bring this school up to a high standard of proficiency but his co-workers seemed to have misunderstood him and enmity seemed to have usurped their hearts. This worried him somewhat and he endeavored to obtain a new position but was not successful.

With all the drawbacks his Leipsic residence thrust upon him he continued to pour forth his great masterpieces and much of his most valuable compositions were composed during this time. The great Christmas oratorio, the Passion music, Mass in B-minor, the second book of the Well Tempered Clavichord, the English Suites, the Art of Fugue, and four other masses are the most important works written during this period of his life.

Bach visited Frederic the Great at Potsdam about this time, and was heartily received. His second son, Karl Philipp Emanuel, was in the service of Frederick the Great as chamber musician. Bach played and improvised for Frederic who was much astonished and pleased at his wonderful skill and technic. He gave Bach an original theme upon which to improvise. He sometime later developed the theme, wrote it out and sent it to his majesty. This composition is known as "The Musical Offering."

Bach seemed never to have tired of composing: work after work would pour forth from his fertile mind, all told, about four hundred and eighty-one. Very few of these works were published during his life-time. Bach engraved some of his works himself, the Art of Fugue included. It is believed that many of his manuscripts were lost after his death which occurred July 10, 1750. His last days were spent in blindness as he had weakened his eyes through copying and continued arranging and writing of music.

Few people of his age realized how great a composer he was or what masterpieces he had written, for after his death they seem to have entirely forgotten him. To Mendelssohn is due his ressurection in the musical sphere. A great composer and musician himself, he produced Bach's great Passion music in Berlin about one hundred years after the great master had been buried in oblivion, and ever after this his works have been winning more and more fa-

vor with the public the world over. It was about the year 1829 that the Passion music was produced under Mendelssohn's direction. It was also through his interest in the great master that a fine monument was erected at Leipsic in his honor.

There are some things that stand out prominently in the life of this great master and it will do well for our readers and music students to ponder well over them. First we are impressed at the great love and reverence the master of masters had for his art: this love lead to an ever diligent and eager pursuit of the art in all its important branches. He never tired of laboring; he always found where he could be improving himself in some way. He frequently changed his positions that he might have better opportunities to improve himself and do more work. We are again impressed with the thoroughness with which he executed every task undertaken; his life was broad, useful, unselfish; he ever loved family, home, friends and acquaintances. He preferred to do rather than to talk; to lead a quiet useful life rather than a noisy and sensational one. Thus, we discover the secrets underlining his great achievements. The initials, I. N. J. (In Nomine Jesu) are found on many of his works which proves the religious spirit with which he undertook every thing he wrote.

For those who might desire fuller information in regard to his life and works, I recommend :—

Life of Bach, Philip Spitto, (3 volumes).
Life of Bach, R. Lane Poole.
Life of Bach, J. N. Forkel.
Life of Bach, C. H. Bitter.

The following works are recommended for those who may wish to study some of Bach's interesting piano compositions :—

Loure in G, from Third Violincello Suite.
Sarahande in E-minor, English Suite.
Gavotte from Second Violin Sonata.
Fugue in D-major, from Well Tempered Clavichord.
Fugue in C-minor.

—J. H. T.

Piano Department

Conducted by MR. J. HILLARY TAYLOR

We desire to give teachers a medium through which they can exchange ideas on piano teaching and study. Instructive articles that would help teachers and students to a better knowledge and practice of their art are solicited from all sources. Write us, giving others suggestions or asking for assistance. Questions welcomed.

THE OTHER PART.

EVERY human being is confronted daily with the trite fact that he has but one life to live and that this life will be an instrument for good or evil. If this life be a good and useful one, we sow seed that will bring everlasting happiness and inspiration to ourselves and others. But if the life be an evil one, we sow seed of corruption whose fruit will poison ourselves and all with whom we come in contact. Then, the all-important duty of life is for the music student and teacher of music to grasp at once the significance of the great truth, we should live this *one* life in such a manner that it will be a fruit of everlasting joy and usefulness.

What shall the student and young teacher do in order to make most of this great chance God has given us, to be of service to ourselves and humanity or to be the enemy of ourselves and others? It is being true to the "other part" that will truly sweeten our lives and plant the fruit of success in our hearts. God gave us a life and a soul, but left with us the other part—the choice of leading a good or an evil life, and the privilege of saving or losing our soul. God placed the gem of poetic production in Shakespere's heart, but had he not been faithful to the other part—the development of his poetic genius through many years of toil—we should never have had the legacy of poetry he has given us. Thus could we quote various instances of men having been true to the "other part" and thereby helped themselves on to success and usefulness.

Does the student and young teacher of today realize the responsibility thrust upon him in being compelled to care for and nourish the other part, in order that his life be broad and influential musically? Many have failed, and many more will fail, for having neglected this important duty. It is left to the best deeds of the older and the great, earnest and inspiring deeds of the younger generations to plant the seed that will make our country a flower that will in time spread its harmonic and melodic perfume to all lands.

The student takes a course of lessons from a great master teacher and after the teacher has given the student all he can and has sent him out in the world to make a way for himself, he is immediately confronted with the problem as to whether he shall sink or swim, artistically. "Have you been true to the other part?" is a question that will go far toward solving this problem. When the teacher corrected certain faults, assigned you certain tasks, did you faithfully give the "other part" attention? If you did, you bid fair to win success. Did you learn much, while studying, that your teachers never directly taught you? Did you often do little things that would make your teacher happier? If you did, then you had an eye on the importance of giving the "other part" attention.

The young teacher is now a graduate and is quietly situated in a charming little town of about twenty thousand inhabitants: his studio is neat and attractive; his diploma decorates the frescoed walls and all is charming, but the pupils come very slowly, in fact, hardly seem to realize that the teacher is in their midst. What is the teacher to do? Day after day, week after week passes by and very little teaching has been done. The teacher begins to feel discouraged—may at times wish he had spent his time and energy upon some other pursuit that may have proven more lucrative—but alas! it is too late to begin all over and master another profession or a trade. There are not many young teachers who could not bear testimony to the truth of this picture. Young teachers who are thus situated or who may ever become so, must realize that it lies almost entirely with them to alter conditions—to give the other part a little attention and thought.

Booker T. Washington, who has been an exemplary individual

among those who realize the significance of giving attention to the other part, once uttered these words: "Cast your bucket down where you are." No better advice could be given the young teacher who is discouraged over his seemingly helpless condition imagining that all his community is against him. "Cast your bucket down where you are." Are you a broad-minded, well-cultured, energetic musician? Can you do anything else besides playing the piano? Have you a good voice for speaking? Do you sing, play the pipe organ or an orchestral instrument other than the one that you have specialized? Are the common people with whom you have to or desire to deal in your community very ignorant in regard to music and its real value as an educator?

After thoroughly considering these interrogations; do you not feel you could help them through some of these ways to better understand and appreciate the art? If you can you will be giving the other part attention and your profession will begin to grow. Your mind will improve, the people will begin to have confidence in your ability. In time the situation will take on another appearance entirely.

In the meantime, avail yourself of every possible opportunity of improving your mind and cultivating your heart. Do not be afraid to work a good deal for "thank you." Many teachers through their large-heartedness and determination to serve mankind have laid the foundation for their future success. These are merely a few hints from experience. Each teacher must study conditions and apply a remedy accordingly. Endeavor to be true to yourself, true to your art, true to your God, and you will be true to humanity. Grasp a hold of every opportunity with tenacity. Think and labor continually on the other part of life and as Time places her reward to your credit, you will feel happy in the thought you have lived *one* life well.

Music begins where speech leaves off.

Club Department

Conducted by Miss Agnes Carroll

Under this heading will be given suggestive matter for club work. Organize clubs among your pupils and excite their interest in the beauty and usefulness of the literary side of the art. The department will be open for the free use of all clubs to put forth their ideas on clubs and club work. Let us hear from you.

YIELD NOT TO TEMPTATION.

TO me it seems clear that a motto like the one above should find a permanent abode in the hearts of all ambitious music aspirants. In this day of stir and motion it would be well for some of our club members to think upon some of the following thoughts.

We live in an age which has a two-sidedness. It is beyond doubt that the present generation is taking upward bounds in music; but there are behind us numerous drawbacks which seem to have some magnetic power. Therefore we have to be careful in order to keep ourselves out of their reach, and thereby escape being attracted by them. Thus, I would say to every music student: "Yield not to the temptation of allowing yourself to be pulled backward." Follow on in the path of those who are in the front of you. They are leading you to a life of helpfulness to yourself and humanity.

Some time ago, I was talking to a lawyer, one of much popularity and intelligence—but his intelligence took on the form of that attractive magnet which would put us into the field with those that are going backward. When asked how he thought a certain novel plan for the musical elevation of the people in our community would succeed, he immediately answered: "Oh, there is no money in that, in fact, the people don't want it. If you will devote your life to the kind of music the people want, I assure you, you will make money."

I was greatly surprised, indeed, for I had expected something different, not simply because he was supposed to be especially intelligent but I had heard him do much talking on how one man should lift another.

I sometimes feel that the musician is almost alone in this world. So few people understand him and sympathize with him. People will go and listen to music, will throw flowers at those who demand their appreciation for the while, but as a rule, these same people do not know what it is about this or that musician that has won their favor. For, most likely, had the musician followed his present admirers' advice, he would have fallen far from their admiration.

This is why I say a music student should let the first line of that glorious hymn ring in his ears with an everlasting ring. Yield not to the temptation of placing a low standing on your work in life, be it ever so humble. Be guided by the honest advice of those of the musical world who are interested in their followers becoming an honor to the art. Have humility, so as to escape being haughty or vain. But, I am thoroughly convinced that the musician who succeeds as he should will have to become iron-clad, that is, proof against the giddy and frivolous councils many are but too anxious to give.

A musical life—and the obtaining of a livelihood therefrom—is not easily accomplished from the offstart. It is in this trying time of striving for existence that you will be severely tempted and your heart will need steady support to conquer. Yet, to surmount this difficulty is to prove yourself a true friend to humanity.

In our day, there is much talk about what kind of work each one should do, and some have endeavored to become smart enough to decide just how much education each man shall have in order to do his particular kind of work. But, in my judgment, much of this talk has been carried to its extremes. On one hand some so argued the point as to give a tendency of lessening man's love for knowledge only as a means through which they may obtain existence for themselves; anything of the higher type should only be added in proportion to its usefulness as a money-producer. It seems to me that the people who spend their lives in this direction loose much time, for

I believe that God Himself has destined a work for every one of His creatures. And it is the business of each man to search his being for the instincts, which will direct him to do that work which his Heavenly Father intended him to do. Alas! be there little or big money in it. But as far as the money is concerned, it has been proven that with few exceptions, the amount of money a man gets out of his efforts depends upon him and not the enterprise. So that settles the money question; and what excuse can there be for one's not placing himself in the field towards which he feels inclined?

Will we never be able to appreciate the importance of working because humanity is being benefited by our labors? To do a work which benefits others gives us a place of usefulness in life.

In regard to acquiring just enough knowledge from which one might obtain a livelihood, they who think thus care not for the real sweetness of life; for it is through learning and the endeavor to continually gather more knowledge that we may hope to obtain real earthly power.

This does not blot out the fact that there should be different branches of knowledge and that man should be left at liberty to select his own branch.

In the meanwhile we will not loose sight of the necessity of ever climbing upward and firmly resolving that do whatever we may in life, be it much or little, we will try to do our something principally because by our efforts we make life easier for our fellow man to climb his own particular ladder. This sweetness of endeavoring to help others can be put into everything we do. For instance, how much comfort those men give who hew down the wilderness of trees and cut us beautiful roads. Some trees are left at a distance and the fact that we can travel here and there makes us able to appreciate them, when, were they still in a wilderness, its intense thickness would have a tendency to frighten us and we would not be impressed with the beauty of their bowers.

And so it is with every work in life nothing useful is done without giving some help and comfort to others. If we always remember we are working for that end, we will not allow ourselves to become self-seekers but will always go on endeavoring to do our best.

The determination to do our best because others will thereby be given more comfort grinds out of our nature the evil of selfishness, makes us noble, gives an exalted refinement to the every movement.

Again, there is in this kind of life a clear proof that virtue is its own reward; for those who work with their hearts set on doing good for their fellow man, are always able to get pleasure from their work, while those who think only of themselves, are almost always annoyed.

Purity of Music.

Do not allow a song whose words are in any way suggestive of that which is *base* or immoral a place in your home. Music in itself, that is, without being associated with impure words, is never harmful or suggestive of that which is immoral or degrading. Music is unlike the other "fine art" in this one respect—that it is all purity and can never of itself degrade our natures, or corrupt our minds.—J. H. T.

A High Ideal.

A high ideal of music is formed through one's continued study of that which is highest, holiest and noblest in the art—augmented by a fair knowledge of the kindred arts, literature, painting, sculpturing and architecture.

Violin Department

Conducted by Mr. Clarence C. White

Through this department we hope to unite our many violin teachers and students throughout the country: hence articles and questions bearing upon violin teaching and study are welcomed from all sources.

THE LEFT HAND.

ONE of the most important things the left hand should do well is the "slide" or "shift." In going from one position to another on the violin there is always a certain amount of "technical embarrassment" on the part of a player who has not practiced his shifts. Take for example the three-octave scale of G. When you get to A on the E-string, in going to the third position, you use the first finger on A, instead of the third. I have noticed in pupils the inclination to place the 1st finger away above A, even though their hand is in the third position. It may be a great fault of the ear, but I think that a good practice of the shift from G, 2nd finger to A, 1st finger would remedy this. Suppose those of my readers who have gotten that far along should practice the "shifts," from the 1st to the 3rd position on all the strings. On the G-string from B, 2nd finger to C, 1st finger; on the D-string from F, 2nd finger to G, 1st finger; on the A-string from C, 2nd finger to D, 1st finger; and on the E-string as I have already explained. Now in practicing these "shifts" never forget that you want a good smooth tone. No "breaks" between the tones of the "shift." Try and let even these tones melt away into each other. When these shifts are practiced sufficiently, try playing the scales in three octaves and making the shifts so smooth that a listener cannot tell when you have changed positions.

Don't be satisfied with your practice until you have at least ac-

complished this much. If you will get "David's Scales," you will find excellent practice for what I have just explained and also the "shifts" marked.

In playing in the third position, one must be careful to let the fingers fall on the strings just as they do in the first position, especially the "little finger." This very important finger should never be allowed to press the string on the front, but always on the point. When the shift is made from the 1st to the 3rd position, the thumb should be carried well up the neck, nearly touching the body of the violin and about opposite the 2nd finger. This is very important and should be remembered throughout the practice of the shifts.

Our next article will be devoted to "The Third Position."

The night has a thousand eyes,
The day but one;
But the light of the whole world dies
With the dying sun:

The mind has a thousand eyes,
The heart but one;
But the light of the whole life dies,
When love is done.

The Child's Musical Life

Under this heading will appear talks and short instructive articles of value to children and those teachers interested in their musical education.

LEARN WITH PLEASURE.

The summer season is over and we are all back at work. A few nights ago I sat and listened to a pupil studying her history; "History," she says, "is so hard for me." And there she read and read with a deep frown upon her forehead, as though every word gave her a pain. Now, my dear little children, I want to tell you why this girl finds her history lessons so very difficult it is beacuse she has not been able to teach herself that there is pleasure in learning. If I tell you that when Bach lived no one knew of these instuments we now call pianofortes. Will you not enjoy my story more if I go on and tell you what kind of an instrument Bach played.

Bach played—suppose I tell you it was a harpischord, and add to it that it had a lot of things about it like our piano. That is, it had a key-board. Its action upon the strings was like unto our piano action, but the tone of the harpischord was shrill. There was no advantage of pedals as our pianoforte of today gives. I am sure all these things interest you if you are a good pupil in music. Children naturally like to learn. Many of you worry your parents with an endless number of questions. Therefore let your minds take pleasure in thinking of these things.

Do not let these stories become a burden to you, they are no more than the stories in your story book. If you will let these things become as your little stories they will give you happiness and when you become larger you will not have to bring deep frowns into forehead over your musicial history: for it will have become a sweet story to you and you will be willing to add new facts to your collection, each day.

EDITORIAL

The Washington Conservatory.

It gives The Negro Music Journal an inexpressible amount of pleasure to announce to the world that there exists in Washington, D. C. a conservatory of music. The same bears the name: "The Washington Conservatory of Music." It has been the heart's wish of The Negro Music Journal to see our people stretch forth their arms and take wide-spread interest in the uplifting of their communities. The tendency to keep their talents somewhat secluded has been too much so in the past. Therefore we exclaim: "All honor to those who have launched upon the sea of doing good unto many!"

* * *

Only last year we would have thought this good fortune many years off: but time remains its all powerful producer of the desired entreaties.

* * *

To Miss Harriet A. Gibbs, Assistant Director of Music in the Washington Public Schools, we owe the founding of this conservatory.

* * *

Those who have been longing for some authorized school in which they could be sure they were advantageously spending their money for musical training can see from the pamphlet of announcement for The Washington Conservatory of Music that the members of the faculty bear most excellent references. They are all for which we could hope.

* * *

The pamphlet of announcement give a clear idea of the intention of the conservatory. Herein one will find that lessons in pianoforte playing, voice culture, violin and the many stringed instruments are to be given. The piano being the most extensively studied has a large representation on the faculty, giving opportunity to the many who may desire to study this instrument. The violin and other string instruments are to be taught and our lovers of these will meet this with pleasure. There is here given a glorious opportunity for one to secure vocal training.

This tuition is being given at a comparatively low rate. There is connected with the conservatory a library which will be open for the free use of the students. Also musical history and analysis will be given free to all students enrolled.

* * *

Miss Gibbs, the founder, is a graduate of Oberlin Conservatory of Music, a post-graduate of Boston, a concert pianist and teacher of great ability. She has gathered around her others of high honors and enthusiastic interest.

* * *

It goes without saying that the progress and growth of this conservatory means the progress and growth of entire Washington. We can even hope that the prediction of this becoming a musical centre is nearing to realization.

There is nothing better for the cultivating of a community than the placing of the same into an atmosphere where all are forced to take deep draughts of culture. To surround our Washington youth with the high moral and cultivating trainer—music, means to build men and women of strong and thoughtful character.

* * *

It remains with us, only to see and realize these opportunities and to take possession of such wonderful advantages. It is not necessary to stop here to go over the old beaten path of putting forth the theory that music is possibly the strongest factor for mental development and moral building.

* * *

The conservatory offers a chance to study in class system. This class system is growing more and more popular. As other studies are taught with high results in classes; so is it being constantly proven that music can also be taught this way. There is in the class the advantage of profiting by other's mistakes. And becoming acquainted with these great number of mistakes one learns much about what to avoid: for to learn what is wrong here, means also to gather what is right. Another advantage is that these class students become accustomed to playing before others and they do not suffer so much from stage fright, when it becomes their duty to appear in public. The last and often a serious consideration is that class lessons can be obtained at a lower rate than can private lessons. So if poverty forces you to the class system, you are not to look on this as a misfortune, but rather consider it a blessing. However it is not here intended to discourage those who prefer private lessons. The same is often necessary and better fitted to the individual.

* * *

Those desiring to study any of the wind instruments—and here will be a chance for orchestral members to improve their stock in trade—should consult the registrar and make arrangements for a full course on whatever instrument they may fancy. For full information address the Corresponding Secretary.

We trust that our youth need only to learn of this conservatory to insure their attendance. It is not necessary to invite you to study there, we take it for granted that you are going to rush to these advantages with all possible haste. Write today for a pamphlet of announcement and general details. Address

THE WASHINGTON CONSERVATORY OF MUSIC,
13th & U Streets, N. W. Washington, D. C.

For regular news of The Washington Conservatory of Music read current numbers of The Negro Music Journal,—its official organ.

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MUSICAL NOTES

The S. Coleridge Taylor Choral Society had its first meeting of the season Monday, October 5th with a large and enthusiastic attendance. The board of managers will soon begin to plan for the next public concert to be given by this society. The echoes from last season's production of Hiawatha still linger in the ears of many music-lovers.

Mr. Clarence Cameron White reached Washington from Boston October 3d. He is to take his new post of duty as teacher of violin and ensemble at The Washington Conservatory of Music. Mr. White's plans when carried out will greatly help in the spreading of solid musical knowledge. He anticipates organizing a string quartette and orchestra for the conservatory.

The Burleigh Choral Society will have rehearsals during the season with a view of giving its first public concert about next April. Those desiring membership in this organization should address the director.

Mr. Theodore Drury of New York is contemplating another opera for this season and will probably make an announcement of his plans ere long.

Mr. Joseph H. Douglass has been touring in the West recently and from reports many enthusiastic audiences have greeted him.

Miss Harriet A. Gibbs, Assistant Superintendent of Music in the District Public Schools, is kept quite busy with her public school work.

Prof. Jno. T. Layton is again in tournament busy as teacher of music in the public schools and director of The S. Coleridge Taylor Choral Society.

Washington Conservatory Notes.

Pupils are enrolled daily from 9 a. m. to 5 p. m. Those anticipating registering should call as soon as possible and make final arrangements.

Mme. E. Azalia Hackley will take charge of the voice department the first week in November, and all students intending to take voice culture should have their names enrolled as early as possible.

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